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SIR THOMAS LAWRENCE

THE 'BEST' CHILDREN

*In the Blakeslee collection*

## THE BLAKESLEE COLLECTION.

The exhibition of the above collection, which opens to-day at the American Art Association Galleries, is most interesting. There are examples which in importance and beauty surpass any of the previous collections which this indefatigable connoisseur has brought together. Mr. Blakeslee has a supreme gift of finding canvases that are worth while. As an instance—how he ever got hold of the Govaert Flinck: "A Rabbi," is a mystery to me. This pupil of Rembrandt, after a year in the school, painted so that his work was scarcely discernible from that of his master. He was prolific; most of the museums in Europe have examples of his work, yet it is curious to note that a portrait or composition of his very rarely comes to the auction room. And here we find an example that rivals, as is usually the case, the famous brush of Rembrandt himself.

One of the finest canvases in the collection is the portrait of a Dutch Gentleman by Thomas de Keyser, whereof the painting of the face and hands calls for one word only—magnificent. Another noteworthy example is by Cornelis de Vos, a painter in the style of Rubens, who was master of the guild at Antwerp in 1608. This large life-size painting represents Mme. van der Geest and is brilliant in color and sumptuous in its textures. Van der Helst has a strong family group.

Of the English school I like to single out a Richard Cosway, "Lady Boynton and Child." Cosway, who lived in the latter part of the 18th century, although at first a miniature painter,

soon became the fashion as a portraitist. He aimed at the manner of Correggio. His portraits excel for beauty of design and sweetness of expression. There is a Romney, portrait of "Miss Hammond;" also an Opie, a young girl seated on the ground, whose rich red skirt is toned by the red brown jug at her side. It is a fine example of "the Cornish Wonder," as Opie was called. The "Best Children," by Sir Thomas Lawrence, is a charming canvas, as may be seen in the illustration above, while the "Lady Harriet Ker Seymer," by the same artist is of stronger note than is his wont.

The Largillière, seen at the last Union League show, which has been noticed, is here; also a Henner, and an Alonso Cano, the contemporary of Velasquez, whose painting combines clear and brilliant coloring with decision in drawing and great power of imagination.

The collection will be sold at Mendelssohn Hall on the evenings of the 6th and 7th of April.

The annual exhibition of the Salmagundi Club, which is dubbed its "Black and White Exhibition"—but which it isn't—gave a hundred pictures to view, mostly in browns, blues and reds. The real "Black and White" work that was shown included some excellent work by F. G. Holmes, fine aqua-fortes by A. T. Millar, good pen and inks by A. A. Southwick, a clever pencil drawing by Carroll Beckwith, some charming monotypes by Chas. Warren Eaton, a fine child's head by L. J. Hatch, and two fine portraits in crayon by W. D. Paddock. A charcoal drawing by F. McIntosh Arnold of a portrait of "Bill," his little skye terrier, was of exceptional merit in the rich handling of values.

My confrère of the *Evening Sun* is nothing if not witty, and makes the following sly allusion in his review:

"A list of prices is given in the catalogue, and though we notice that the editor of a local journal of art condemns this practice as ridiculous and offensive, we found that it added greatly to our entertainment on this occasion."

His amusement must have been occasioned by the award of the "Shaw Prize," which was captured by E. Loyal Field, for an ambitious monochrome in brown, "After the Shower," catalogued at \$300, but competing for a prize of \$200, for which the donor of the prize receives both the picture and its copyright. As an oil painting in tones it was highly meritorious, and shows the rapid progress of this artist to the higher ranks of the guild.

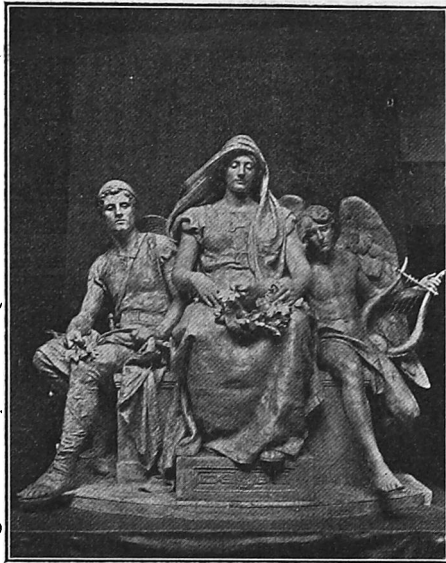
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The National Arts Club has found it incumbent to present some form of apology for the unpleasant notoriety to which it has lately been subjected, in the following communication:

"The board of governors of the National Arts Club, at its regular monthly meeting, acting upon the request of the art committee, passed a resolution of thanks to Frederick Linton for his kindness in permitting the exhibition at the club of his statue of 'Aphrodite.' In their report to the board the art committee referred to Mr. Linton's personal attitude toward the discussion concerning the statue, and commended his modesty in not attributing it to any particular epoch, but leaving the determination of this important point to the experts, critics and art lovers.

"The art committee stated the policy of the committee with reference to such exhibition that 'it is obviously not within the province of the art committee to dogmatically express an opinion as to the authenticity of a work of art.' Accurate information is practically impossible to be secured as to the full record of such an antique, and expert authorities themselves differ as to the merits of any individual example; therefore, in thus exhibiting the statue of 'Aphrodite' the art committee have left the decision in the hands of art experts and art writers of the city, and while in no way attempting to make an authoritative statement, they have not withheld the opportunity of examination that such an exhibition affords until the authenticity of the work of art has been proven."

This, certainly, is a document of diplomacy, and reflects credit on its author.



DANIEL C. FRENCH

MONUMENT TO JAMES BOYLE O'REILLY

"The Appreciation of Sculpture," by Russell Sturgis. New York: The Baker & Taylor Co.

Although not a history, but a treatise on the appreciation of sculpture, the author has rightly followed the historical line, but, strangely enough, the Egyptian and Babylonian Epochs have been virtually neglected. Starting with the Greek period, which is analytically discussed, he presents a plausible argument for the division of Greek and Roman sculpture, and their individual, historical place, which has much in its favor. The Gothic period is reviewed, the French Cathedrals and Abbeys are admirably described and full justice is done to the Italian Revival, especial attention being called to that great man of the transition period of the decadence, Giovanni da Bologna and his follower, Lorenzo Bernini.

The chapters on Recent Art, which form almost one-half of the book, are perhaps open to some dissent, according to the point of view taken. The subdivision of this part in Form, Sentiment, Monumental effect, and its comparison with the Greek standard, is, of course, an arbitrary one, but serves its purpose well. This portion of the work covers the ground satisfactorily, its critical views have, in truth, the same *ex cathedra* tone which characterizes the whole work—but this may be condoned in a scholar and an expert. The scant notice given to Rodin is, however, hardly compatible with the author's general critical acumen, although his analysis of Rodin's "Une Danaïde" is satisfactory.

The appreciation of the attainments of American sculptors is entirely just, without being unnecessarily emphatic, and I heartily agree with the author's comparison between Alfred Boucher's famous "A la Terre," with "The Driller" by Charles H. Niehaus, to the latter's advantage. This does not rest on patriotic grounds but on keen, critical discrimination. So does the author also rightly consider the famous work of D. C. French, the reproduction of which heads this article, one of the best examples of monumental sculpture extant.

There are occasional digressions which greatly add to the interest this volume excites; for instance, his reflections on ideal portraiture, on the relation between sculpture and architecture, on the beauty of a female statue as compared with the natural beauty from which it takes its origin. This last, anent the Carpeaux group in the Luxembourg Gardens.

The work is a valuable addition to the literature of the plastic art. A copious index adds to its usefulness.

The Society of American Artists sends to the press the following *apologia*:

"At the conclusion of its task of selecting works for the 27th annual exhibition, the Society of American Artists desires to make a public statement of its regret at its inability to show properly, or at all, many worthy works submitted to it. Of the more than 1,500 works submitted, about one-half received, on the first ballot, a number of votes sufficient for admission, but the restricted space at the disposal of the society necessitated a considerable reduction of this list on revision. Even now many accepted pictures will, in all probability, have to be returned from lack of space for their exhibition.

"The works submitted were of a higher average of merit than ever before, and came from all parts of the country, emphasizing the importance of New York as an art center. A building suitable for a united exhibition of the art societies of this city is greatly to be desired, but it is increasingly evident that the present galleries are inadequate to the needs of a single society, and that larger quarters are rapidly becoming indispensable."

The matter brings on the tapis the oft-expressed desire for a large building suitable for exhibition purposes that shall be centrally located, somewhere between 23d and 42d Streets. It need not necessarily be on the avenue, nor need it cost an extravagant sum. New York is signally at a loss for such an exhibition place, which could be made a paying institution by utilizing the building throughout the year as a show place for various industries.

It will take, however, more than a faintly expressed wish to accomplish its realization. The matter must be taken up energetically and with determination by some body of men who shall be able to rally others to the standard. The Fine Arts Building is inadequate, Madison Square Garden is unsuitable, the lots behind the Lenox Library, or the sites of the Academy near University Heights, are too remote—yet some place must be found, and it behooves those most interested to do something more than complain.

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A recent portrait by A. Muller-Ury is "Portrait of Miss Carlotta Havemeyer." It is one of his most notable works, and his clever character reading has been exemplified in this instance.

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It is not often that the surfeit of Metropolitan exhibitions towards the close of a season is stirred to keenness of appetite by the account of a Club-show, somewhere out of town.

But here is the case. The Quinnipiac Club of New Haven, Conn., is holding an exhibition of some dozen pictures, which it must be worth while to go and see, for they are of the choicest. It is a cluster of gems of the American school. Note the titles: George Inness, "Sunset Glow;" Horatio Walker, "Sheep at Pasture;" Winslow Homer, "The Fisher Girl;" J. Francis Murphy, "At Sunset;" Henry W. Ranger, "Woods Near Noank;" Homer D. Martin, "The Mississippi;" A. H. Wyant, "Adirondack Woods;" Dwight W. Tryon, "Newport at Night;" William Sartain, "Sand Dunes—Buzzards Bay;" Homer D. Martin, "The Brook;" Horatio Walker, "Turkeys," and A. H. Wyant, "Rocks at Newport." This list comprises some of the finest products of American landscape art, and many are still fresh in mind, although some years have passed since they were seen in New York.

The paintings were loaned by Mr. Burton Mansfield, and prove that the leaven of discerning collectorship is spreading rapidly. Just such a Club loan widens the field and increases the number of men that will buy good native art, in preference to foreign trash. We never can sufficiently praise the work of men like George A. Hearn, William T. Evans, Thomas B. Clarke, W. S. Hurley, Dr. Alexander F. Humphreys, the late H. Wood Sullivan and many others who loan their American pictures to Clubs, whereby good work is shown in appropriate surroundings.

The American Water Color Society held its three weeks' show at the National Arts Club, the pictures now being transferred to Philadelphia. It was a modest show in size and attainment. One could walk along the walls of the small gallery and easily be convinced of the unpretentious striving of most of these workers in aqua tint. Some work was more ambitious, without, however, carrying its more strenuous clamor for recognition beyond the stage of a momentary halt. More interest was exacted by the sketch of Winslow Homer, "Pulling in the Anchor," which has the true cachet of genius, in that it first repels by its brutal strength, but gradually attracts—well, call it, for the same reason.

And, turning around, one would catch a glimpse of some white, yellow, brown streaks, which, at the distance gradually harmonize and flow together and form Edward Potthast's "Water Front, Noank"—and a strong piece of painting it is. It has more virility, vigor, carrying power than any aquarelle which the artist has done so far. It is pure wash, deftly handled, strongly composed and perhaps the best picture in the whole collection.

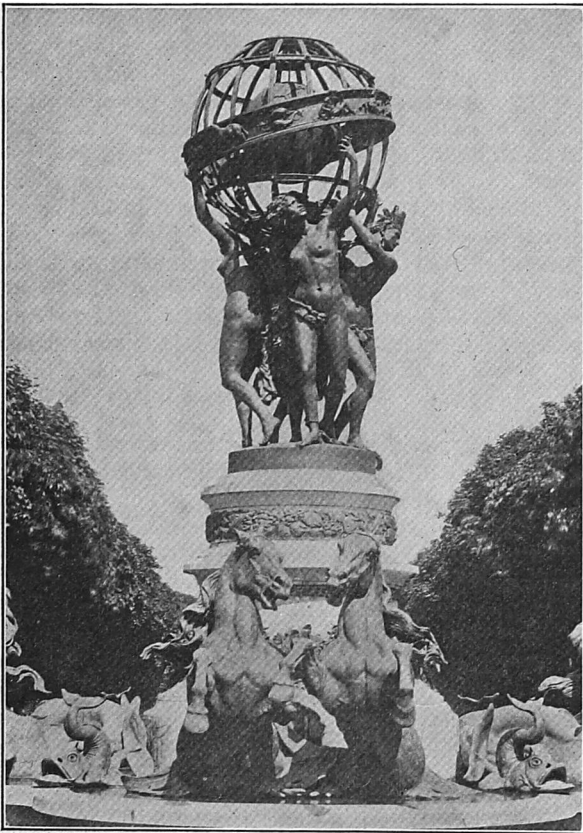
But, of course, comparisons have only a relative bearing. The two views which were seen by Jules Guérin, one in the drowsy old town of Muiden, Holland, and the other one in Pittsburg—were jotted down by him, evidently on the first impression, for they contain a freshness, crispness and keen intuition which compels attention and then admiration.

The other numbers are of interest to a greater or less degree, but need not be singled out, except Keller's beautiful "Persuasion," with its fine tonal quality and exquisite still life painting.

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At the galleries of Mr. Clausen, the annual exhibition took place of the latest work of Mr. George Inness, Jr.

These annual one-man's shows serve an admirable purpose,



JEAN BAPTISTE CARPEAUX  
THE FOUR CORNERS OF THE WORLD

because they furnish a criterion to judge the artist's progress by his last year's work over previous exhibits. Sometimes we note that the painter has merely turned out the same amount of work in the same quality, with the same facility, as was seen at previous annuals. Names come to mind but need not be mentioned. Here, however, we find a man who delights by his constant progress. Each show seems better. An augury of new development has come to fruition, and again new fields seem to be tentatively touched.

In this collection we find the rich and glowing color, but with greater refinement, to which the artist has accustomed us. The painting with the two horses, which a boy is taking home, marks progress over some pictures of the kind I have seen before, but there are two little canvases, "The Bathers" and "Surprised," which strike out in a new field of idyllic painting which is deliciously captivating. There is a tender mellowness, a charming simplicity in these compositions. Another satisfactory example is "The First Snow," also somewhat unusual, but deserving the meed of unstinted praise. The quietness, the sobriety, the serenity of this snowscape compels attention.

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The paintings by Albert L. Groll, shown at the same galleries, number eleven, and are noteworthy for breadth of treatment, luminosity of color and poetic handling. It is only a short time ago that I gave an extended recension of this artist's work. The canvases seen at this time fully endorse the views then expressed.

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The National Sculpture Society, through the generosity of its honorary President, J. Q. A. Ward, and one of its lay members, I. W. Drummond, is offering two prizes—one of \$500 and one of \$200—for a competition in portraiture. The first prize is to be awarded the best portrait in the round; the second prize to the best portrait in relief. Works in this competition are to be judged early in November, 1905.

The avowed purpose of this competition is to stimulate the important branch of sculpture which, at least in this country, has been somewhat neglected, to wit the art of portraiture.

The senseless pasquinade, emitted by a Philadelphian critic, who in bucolic witticism endeavors to poke fun at this competition, is amusing because of the crass ignorance displayed. The verdant critic waxes satirical when he says: "The sculptor may not hit with his chisel and mallet below the belt." He grows lachrymose at the thought that skirts and, what to his mind is more deplorable, the absence of skirts are debarred.

But "a fool's bolt is soon shot," as the immortal Bard puts it.

This competition is a serious one, and timely. It will bring more forcibly to the minds of the sculptors and the laymen the importance of the plastic art to perpetuate the human document.

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The Municipal Art Society of New York, in its Bulletin No. 15, renders the report of its Committee on Civic Centres, consisting of J. G. Phelps Stokes, Chairman, John De Witt Warner, E. W. Ordway, Constant A. Andrews, and Jacob A. Cantor.

This report, from the pen of the Secretary, Gabrielle S. Mulliner, is a lucid document, reviewing the various civic centres in cities abroad and at home and the manner in which they came into existence. The principal object is to present a plan for the improvement of City Hall Park and its bordering by city buildings which, although elaborate, is entirely possible of accomplishment, and worthy of the careful study of our municipal authorities.

The Art Committee of the Union League Club arranged for its March exhibition an unusually attractive exhibition of examples of the French masters of the seventeenth and eighteenth centuries, from the decorative painters, Lancret and Boucher, to the more modern Vigée le Brun. The general effect of this display was exceptionally interesting for its decorative character and the beauty of the subjects portrayed. The two portraits by Largillière of the Marquise de Chatelêt, and the Nattier, portrait of the Marquise de Mailly, mentioned in the last number, were loaned by Mr. T. J. Blakeslee. Mr. E. Bonaventure lent a half length seated portrait of Madame Geoffrin, which had magnificent painting of textures. To continue pointing out these charming canvases would be a reprinting of the catalogue, which lack of space forbids. I only will mention a portrait by Pierre Mignard, loaned by Mr. H. B. Wilson, which is characteristic, a ball scene by J. B. J. Pater, and three examples by Mme. Vigée le Brun.

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After having listened to Mr. Louis Mora's lecture on Spanish Art, reported elsewhere, I went across the way to the library building of Pratt Institute in Brooklyn to view an exhibition of the work of that veteran of the brush, Walter Shirlaw. This artist enjoys the distinction of being one of America's famous painters, despite the fact that he was born in Scotland and studied in Munich, Paris, England and Italy. He was the first president of the Society of American Artists.

Many of these paintings and decorative schemes have been seen before, but being brought together and viewed *ensemble*, one is more and more convinced of the solid foundation on which this artist's reputation rests. We see here his favorite "Violin Player," his tonal genre pieces, his exquisite Arcadian scenes. The fulness of his work is rounded out by the display of his nature studies made in Vermont, Cape Ann and New York State, and his drawings of designs for stained glass work and decorative mural painting.

The work of James W. Alexander is at present on exhibition. Director Perry's energy is laurel crowned in the measure of success whereby he gathers in such valuable shows.

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Frederick Baker has just returned to Paris after a visit of five months to this country to execute portrait commissions. This young artist was singled out some years ago by Gustave Courtois from among the students of the Academie Colarossi, as being worthy of his personal supervision and friendship. When visiting the Paris Exhibition in 1900 I looked up the young man at the Colarossi and was surprised at the facility of his art expression and the spirit and snap which he was able to throw into his drawing of a nude young boy, which was posing at the time before the class. Since then Mr. Baker has advanced rapidly, and in 1902 sent in his first salon picture, which was highly commended by Gerome and Dagnan-Bouvet.

The artist possesses an amplitude of technical knowledge and a rich color sense. The Fine Arts Department of Pratt's Institute in Brooklyn, where he learned the rudiments of his profession, may well be proud of the promising career of this graduate.

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Mr. Frank Weitenkampf, the Curator of the Print Department at the Lenox Library, announces an exhibition of mezzotints from the private collection of Mr. J. Pierpont Morgan. The collection is interesting because it covers the entire field of English mezzotinting during the second half of the eighteenth century down to the work of Samuel Cousins. A

visit to this exhibition will afford a rich treat to those interested in this art.



PAUL KING

EVENING

No argument is more convincing than when ocular proofs demonstrate its soundness. Mr. James B. Carrington, in his article on "A Word for the Illustrator," claims that "the illustrator of to-day is the painter of to-morrow." The truth of this statement is brought to mind by the work which has been seen recently of Paul King, who for years has grounded himself in the technique of art by black and white, and by commercial work, but who is now able to enter the higher plane by serious efforts with the oil medium and in aquarelle.

The reproduction, shown above, is of his Academy picture of this year. It is a worthy example that attracted attention by its genuine spirit, its atmospheric effect and clean tonal quality. I saw recently a water-color of his in the Falk studio, a hazy moonlight effect, which is charming in sentiment. Two of his most recent canvases have been admitted to the exhibition of the Society of American Artists. Mr. King gives ample proof of the truth of Mr. Carrington's statements.

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When uptown to view the Society of American Artists' exhibition, it were well to step around the corner of Sixth Avenue, No. 983, and see at Mr. Powell's gallery a collection of the work of Mr. Paul Cornyer, who was mentioned in the last number. There are some things there which, if you were sitting down, would make you stand up. There is a winter at Cos Cob, which the artist calls a sketch—oh, for the big stick to keep him from adding another touch with the brush to it. So is our wonderful Washington Square, with its luscious red brick housefronts, picturesquely represented. It is a modest show, but worth looking at.

One may admire at the same time a collection of the Brouwer Pottery, which has been on exhibition at the St. Louis Exposition. The product of these Kilns may be called Fire Painting, as no decoration is put on the moulded clay, but the surface marking and iridescent flames are produced by a unique method of firing, whereby the glazes are successfully diffused. These bowls, cups, and vases are most artistic.



It will be noted that the account of pictures seen at the various dealers' galleries and exhibition places is not exhaustive, or treated as a mere matter of news. I strive to confine myself to such works, standing out among the "passing show," that are of importance and especially worthy of notice.

Such a painting may be seen at present in the Kraushaar gallery, where an example is seen from the brush of Fantin-Latour. The canvas is not a large one, it is a medium sized easel picture and represents one of the artist's musical conceptions. He has selected the scene of Weber's "Obéron," where Sir Huon sees Regia, the daughter of the Caliph of Bagdad, in a vision. It is a rare piece of painting, with beautiful drawing, harmonious color scheme, and decorative.

Very few of Fantin-Latour's works are ever brought to this country, and it is worth while to examine an example of a man who may be regarded as one of the best French decorative painters.

At the same time one may view a large canvas by Richard Arnsdell, R. A., "The Scotch Drover's Return with the Flock." Arnsdell was a contemporary of Landseer and his Scotch rival in the painting of animal life.

One of the strongest landscapes by the great Dutchman, Th. de Bock, of sterling qualities, hangs in the same gallery.

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At the Heinemann Galleries there is an unusually powerful canvas from the brush of Professor H. J. Zügel, of Munich, Germany's most famous cattle painter. It shows a couple of oxen, hitched tandem, dragging the plow over the hill through the last furrow, and is called by the artist "Hard Work." The straining of the stocky oxen, the richness of the fat, pregnant earth, of the generous soil, the glorious light of the late afternoon—they are convincingly portrayed. The farmer, who steers the plow, is almost obscured by the steaming flanks, as he emerges over the brow of the hill. Some houses are indicated, but are only contributory to the interest excited by the bovine models. The head and chest of the patient animal in the foreground are marvels of technique.

Good painting in this!

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The collection of paintings sent by the New York Water Color Club to London and exhibited there, has met with a very favorable reception and has been pronounced to be an admirable one. The Associated Press report especially mentions the pictures by Messrs. C. C. Cooper, A. Herter, W. L. Palmer and A. I. Keller. In the next number I will likely have a more extended notice from my London correspondent.

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An exhibition has just been opened at the Ehrich Galleries of a group of portraits by early American painters, which comprises work by Sully, Rembrandt Peale, Gilbert Stuart, Chas. Wilson Peale, Copley, Waldo, and others. The collection is worthy of note.

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The prizes awarded by the Jury of the Society of American Artists at the Exhibition now being held, are as follows:

The Carnegie prize of \$500 for the most meritorious oil painting in the exhibition by an American artist, portraits only accepted, the picture to be the property of the artist, to Louis Loeb for his picture entitled "Morning."

The Webb prize of \$300 for the best landscape or marine picture in the exhibition painted by an American artist, without limit of age, who shall not previously have received the prize, went to Emil Carlsen for his picture entitled "Night, Old Windham."

The Julia A. Shaw memorial prize of \$300, offered for the most meritorious work of art in the exhibition produced by an American woman, was awarded to Mrs. Charlotte B. Coman for her picture "September Afternoon."

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A Boston correspondent writes:

Paintings by George Inness yearly become more valuable, more rare, and therefore more difficult to examine collectively. An exhibition of his work is thus something of uncommon importance, and it is a fortunate circumstance that the 13 Inness paintings now on exhibition at the Vose gallery, 320 Boylston street, constitute a collection which, although numerically small, is remarkably representative of the artist's work as a whole. The collection remains on exhibition throughout the month, and presents an opportunity that is hardly likely to be soon duplicated.

"The pictures are all excellent examples of the artist's highest achievement at different stages of an always progressive career. The middle period is the best represented, both the famous 'Roman Campagna' and the large vitally outdoor canvas called 'Summer, Medfield' being included in the present exhibition. One of the later paintings is the 'North Conway,' with its lazy, midsummer peace and quietly rolling cloud shadows.

"Taken as a whole this small collection of wonderfully satisfying paintings reveals clearly the scope and versatility inseparable from any highly developed artistic expression."

The canvas "Summer, Medfield," was noticed in a previous number, being one of the finest examples which we have of this master's brush.

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The Albright Gallery in Buffalo will be opened on May the 31st with impressive ceremonies. A magnificent loan exhibition is being arranged by Mr. Charles M. Kurtz, the director of the gallery, for the occasion, and he has secured many works of art of world-wide reputation. Director Kurtz is eminently fitted for his new post. His wide experience as assistant director of the St. Louis Museum, his official connection with the various large Art Exhibits at Chicago, Paris and the Pan-American, and his personal acquaintance with all men, both at home and abroad, which constitute the art world, give him opportunities very few men possess. We may confidently expect that under his management the Albright Gallery of Buffalo will assume an important and dignified place among the country's museums.

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The Sculptor, Fred. Moynihan, is at present at work on a heroic equestrian statue of Gen. James Ewell Brown Stuart, the great Confederate cavalry leader, better known as "Jeb" Stuart, from the initials of his three Christian names. The small plaster model which I saw some time ago promises a highly satisfactory result. The General is mounted on a magnificent war-horse, which he sits like a Centaur, reining up suddenly in the midst of a gallop and turning half around as if to give command.

The statue started with a sketch 15 inches high, made and submitted in competition with 15 others. From the 16 small sketches, the committee selected three, and requested the sculptors to prepare larger models on the same lines. These three models gave a better idea of the statue, and from them that of Moynihan was unanimously selected. The statue will be erected in Richmond, Va., near the equestrian statue of Gen. Robert E. Lee.

Little thought is had of the magnitude of a work like this. It will take the sculptor a year to complete the statue, as it is to be in clay, after which another six months will be required to cast it at the foundry.

In a room in one of the wooden buildings in the yard of the Gorham Manufacturing Co., at Elmwood, a suburb of Providence, R. I., tons of clay are now being plastered on a wooden frame, and slowly being fashioned into the form of the horse and his rider.



RICHARD COSWAY, R. A.

LADY BOYNTON AND CHILD

*In the Blakeslee Collection*

Charles Walter Stetson, the well-known Boston painter, has had a special honor conferred upon him by being invited by the Societa del Amatori e Cultori at Rome to fill a whole gallery with his work at their present annual show in the magnificent National Gallery. Carolus Duran, now the director of the French Academy at Rome, and Sartorio, one of the leading Italian painters, have rooms to themselves, as well as Mr. Stetson.

The fifty-six pictures by Mr. Stetson, exhibited in this year's show, are for the most part recent works, made in Rome, with a few of the more important compositions painted before he left Boston. The press notices of these pictures have been very cordial, one of the journals saying:

"We have already Stetson, whose most noble room of so aristocratic and classic charm breathes of Boecklin and Watts, without imitating either of them."

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At the Newark Public Library a loan exhibition of paintings by American artists has just been closed, the selection of which reflects great credit on the judgment and taste of Librarian Dana and Mr. F. Keer, the progressive dealer of Broad street, Newark, N. J. There was work by Chas. Schreyvogel, E. Irving Couse, Fred. Ballard Williams, Chas. C. Curran, Carroll Beckwith, Arthur Parton, Elliot Daingerfield and many others.

John Noble Barlow, originally from Providence, R. I., but who now belongs to the St. Ives colony of artists, has a notable collection of 65 of his paintings on view at the Tilden-Thurber Galleries in Providence. A correspondent writes:

"It includes a number of his Salon pictures, and is the finest and most comprehensive collection of Mr. Barlow's pictures that has been seen here in many years. Several views of the beautiful Cornwall country are among the best things in the galleries.

"There are misty mornings with their delicious suggestions of rain-washed air and clear, light, silvery moonlights, rich sunsets and landscapes steeped in autumnal coloring.

"As a colorist and sympathetic interpreter of Nature's varying moods, Mr. Barlow ranks with the best contemporary artists in England and on the Continent. His work is marked by great individuality, virile strength and poetic feeling, qualities which go toward making the great landscapist, and his work gives evidence of a temperamental fineness of feeling and an utter absence of self-consciousness or affectation.

"Among the more noteworthy canvases now on view here are 'The Midnight Toilers,' 'Midsummer Morning,' 'One Summer's Night,' 'The Star of Bethlehem,' 'Evening, St. Ives,' 'Morning at Lelant,' 'Harbor Lights' and 'Before the Harvest.'"



"Cima da Conegliano," by Dr. Rudolf Burckhardt. Leipsic, Karl W. Hiersemann.

Cima is not an artist that every one admires; we might even say that he is not an artist that every one need admire. He makes no overwhelming appeal to the emotions; he does not dominate the imagination. Intensely individual though he was in his work, his nature was so evenly balanced, his qualities so well matched, that we have to define his personality by negatives. We get no very incisive image of the man behind the work, or rather the image that we get is of one so suavely joyful, so calm, so lucid, so reasonable, that he never obtrudes himself on our notice. We can commune with him whenever we will, but he never begins the conversation. But to those who, like the author of the present work, have pondered his paintings deeply, he becomes a singularly lovable and companionable being, one who, if he never stirs the depths of the imagination, never fails to communicate a serene and reasonable delight. Cima is never carried away by passion, he is never really dramatic, his understanding of character is sufficient for the creation of fine, but not intensely stimulating types; but his sense of the simple beauty of color is unfailing, his sense of form is always pure and distinguished, while, above all, he has a feeling for the lyrical beauty of landscape, and a gift of mild and tender pathos, which make him remarkable, even among the Venetian artists of the opening sixteenth century.

Dr. Burckhardt has for the first time attempted a complete and ordered account of Cima's work, arranging the more important pieces in chronological order; while on several points he is able to bring forward new and positive results.

The author has done much for our understanding of Cima, whose work is often ascribed to Mantegna. Dr. Burckhardt's careful and unobtrusive study has the note of genuine devotion to beauty, and a penetrating understanding of the artistic idea.